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SUBSCRIBER asks for the exact meaning of the word conventional as used in design. To make a conventionalization of any naturalistic form one examines several specimens, selects the points on which the majority agree, eliminates any details which are mere individual characteristics or accidents, and from these points constructs a type or generalization which is the conventional form, ready for design.

For instance, take several wild roses; most of them have five equal petals, a few have but four, some have six or seven; some abortive, some larger than the others. The majority having five, the conventional flower will have but five equal petals. The majority of the roses having heart-shaped perfect petals, the conventional flower will have heart-shaped perfect petals, and so on through all the points of the flower. A conventional person is one who reflects all the accepted ideas of the community. A conventional flower or other form bears a general resemblance to all of its kind. This makes a safe citizen and a safe form for design, but not an interesting one. As people and roses vary considerably in color, that quality is left out and a conventional flower as well as a conventional person is colorless. Color is necessarily individual, not general. Here is where the artist comes in and lends the personal, individual touch which is so necessary to good design. but it is the individuality of the artist, not of the flower. To be strictly correct one should speak of a conventional design as a decorative conventional design if one refers to anything out of the ordinary, but most of us are lazy and we use conventional alone or decorative alone, taking for granted that every one understands.

The difference between a decorative naturalistic and a decorative conventional treatment of any subject consists in this: A naturalistic treatment tries to bring into a harmonious whole a number of distinctly different units, using all the little individual traits to give personality. The result being usually distinguished at first sight by beauty of color and dark and light, and in a degree a familiar aspect of things; when one looks long enough to see the details, one sees no longer the picture, but the disintegrated units.

This is as it should be for a picture, but for a decoration the case is quite different. The conventional must always be considered in connection with design, as a design is something composed by the artist out of nature, as the conventional rose is selected by the artist from the natural roses.

A decorative conventional treatment, then, is an arrangement which endeavors to bring into harmonious whole, the general and characteristic points which the artist has noted, omitting all personal traits of the subject in such a way that these points will immediately impress itself upon the beholder, and the whole thought, the whole design is seen at once. Any details that have to be looked for are a mistake. The result is usually distinguished by rhythm, beauty of

line and color, dark and light, and the delight of discovery, for as every artist sees things in a different aspect from every other artist, as is shown even in naturalistic painting, so to this is added the mental attitude of the artist in which he takes liberties with the natural form in order to increase his idea of beauty of line, movement, mass, etc. The more of this element which enters into the composition, the more delight is felt by the beholder.

To return to our definition then, a naturalistic treatment endeavors to give the personality of the subject, which must predominate over the personality of the artist, although to be successful the artist's personality must not be entirely lost.

A conventional treatment endeavors to give pleasure by giving the general qualities of a subject predominated by the personality of the artist, although to be thoroughly satisfying the personality of the original subject must not be entirely lost.

A naturalistic treatment is objective, the conventional subjective; a naturalistic treatment uses the mind and hand to display the beauties of outside nature; the conventional treatment uses the beauties of outside nature to display the infinite variety of the human mind and imagination and the skill which can be cultivated in the hand.

A good naturalistic painter is restricted by the actuality of things, beyond a certain limited liberty of expression he is bound to stick to the truth of things as seen by everybody. In reality he is more conventionally hide-bound than the designer. The good conventional designer adds to the whole realm of nature the infinite world of the mind, and beyond a certain limitation of liberty in the necessity of holding to the principles of good design, he is free to wander at will, changing lines here, color there, arranging and re-arranging, until he at last perfects a rhythm, a lasting harmony, a part of the music of the spheres. His are the magic fingers that can transmute the baser metals into gold and gold into a subtle essence of delight.

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The tobacco jar problem was not as successfully solved as many have been, due especially to ignorance of the proper shape of a tobacco jar.

A good tobacco jar should be rather squatty than tall, it should have a wide opening at the top so that the hand can enter, the cover should be deep and of such a shape that a sponge can be held in the top to keep the tobacco moist—rather like a large knob.

The first prize was awarded to Russell Goodwin, Marblehead, Mass., second prize Emily Hesselmeyer. Mention: Bertha Drennan and Lucia Jordan.

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Nothing remains of a nation but its poetry, painting, sculpture, and architecture.

If you could see me dig and groan, rub it out and start again, hate myself, and feel dreadfully! The people who "do things easily!" Their things you look at easily, and "give away easily!"

THE CLASS ROOM

The subject for the next class room will be "Enamels." The same prizes will be awarded as for the articles on the Color Palette.

A COLOR PALETTE AND ITS USE

First Prize—Martha M. Howells, Bridgeport, O.

THE first question the beginner in china painting asks is: "What colors shall I get?" and probably nothing confuses and discourages her more than the formidable array that is generally advised, not necessarily from a financial standpoint, but from the, apparently, hopeless outlook of learning when to use each color in its proper place. If one bears in mind the fact that china colors may be mixed *almost* as much as water colors the work is simplified.

COLORS.

A good list of colors is:

Rose	Albert Yellow
Ruby	Yellow Brown
Hair Brown	Russian Green
Black	Shading Green
Yellow Red	Banding Blue
Blood Red	

In vials:

Deep Blue Green—French colors, Flux, Aufsetzweiss (Muller & Hennig.)

To this may be added for special effects

Copenhagen Blue	
Royal Green	Frys.
Dark Green	
Pompadour	
Grey for white flowers	
or White Rose	Bischoff.
Brown Pink	
Apple Green	
Violet of Iron	French.

The first list used pure or in combinations will be found to meet almost all demands for naturalistic or conventional work.

COLOR PURE AND IN COMBINATION.

Albert Yellow is indispensable. Used alone for yellow flowers, such as jonquils, roses, chrysanthemums, etc., or for tinting it is always trustworthy. By using a small amount of green it can be used for lemon yellow; with yellow Red it becomes Orange, with Yellow Brown, Yellow Ochre.

Shading Green is another good color; mixed with green (shading) various shades are produced according as one or the other color predominates. To make Shading Green darker add a little Ruby. For Brown Green or Olive, mix Yellow Brown with Shading Green to procure the desired shade. All shades of purple, for violets, blackberries, pansies, grapes, etc., may be made by mixing Banding Blue and Ruby, making the mixture a little bit bluer than desired as the Ruby comes out stronger than the Blue in firing. Yellow Red and Blood Red, for poppies, currants, etc., may in the absence of Violet of Iron, be strengthened by Ruby. Ruby is used for dark red roses, grapes, etc. By mixing a little Dark Green with it for the "heart" of the rose in the first firing a good depth may be acquired without putting the color on so thick as when Ruby is used alone thus avoiding the risk of the color "chipping."

Black is used for outlining in conventional work, also for toning the colors. In naturalistic treatment it is used

over purple for the darkest parts of grapes, plums, blackberries, pansies, etc. Rose, as the color indicates, is a pink for roses, arbutus, dainty spring blossoms, chrysanthemums, etc.

Care must be exercised to keep the color clean, and not to paint it too heavily or it will fire a disagreeable shade.

Russian Green is used for the high lights of leaves, where the light falls directly on them, is also a beautiful color to use in background. If a thin wash of it comes over the petals of white flowers, not prominent in the design, it gives a pleasing "atmosphere." Mixed with yellow, it makes a good Yellow Green, for the high light of leaves showing the light through them.

Dark Green is a good color for shading leaves, it can also be used, very thin, for shadow effects. Purple backgrounds that have fired too glaringly may be toned down with a thin wash of this color or it may be dusted on for the first firing to give "depth" to it. It may also be added to purple for fruits and flowers of that color, for the darkest parts, mixing with the brush.

Hair Brown is a warm brown used for shading leaves, branches and stems.

Deep Blue Green is a most satisfactory color for blue flowers, as forget-me-nots, and is much used for conventional work, in combination with other blues and greens.

Banding Blue is useful for representing the "bloom" of fruits, mixed with a little Copenhagen Blue makes a better shade than alone or with black as it is generally used.

There are several combinations for making greys, and a little practice soon enables one to know which harmonizes with the work in hand.

A good grey for yellow flowers is made by mixing Rose, Albert Yellow, and Banding Blue. Used softly it will also do for pink and white flowers. Apple Green and Rose makes a soft grey for pink flowers. Yellow and purple for Yellow flowers. Red and Violet (Banding Blue and Ruby) for red flowers. A dark, almost black grey may be made by mixing Shading Green and Ruby, to use under the darkest mass of flowers, by using rather more Ruby as it emerges to the lighter part of background, a beautiful effect is obtained.

Mix Yellow Brown and Rose with the Yellow Brown predominating for the salmon pink of tea roses.

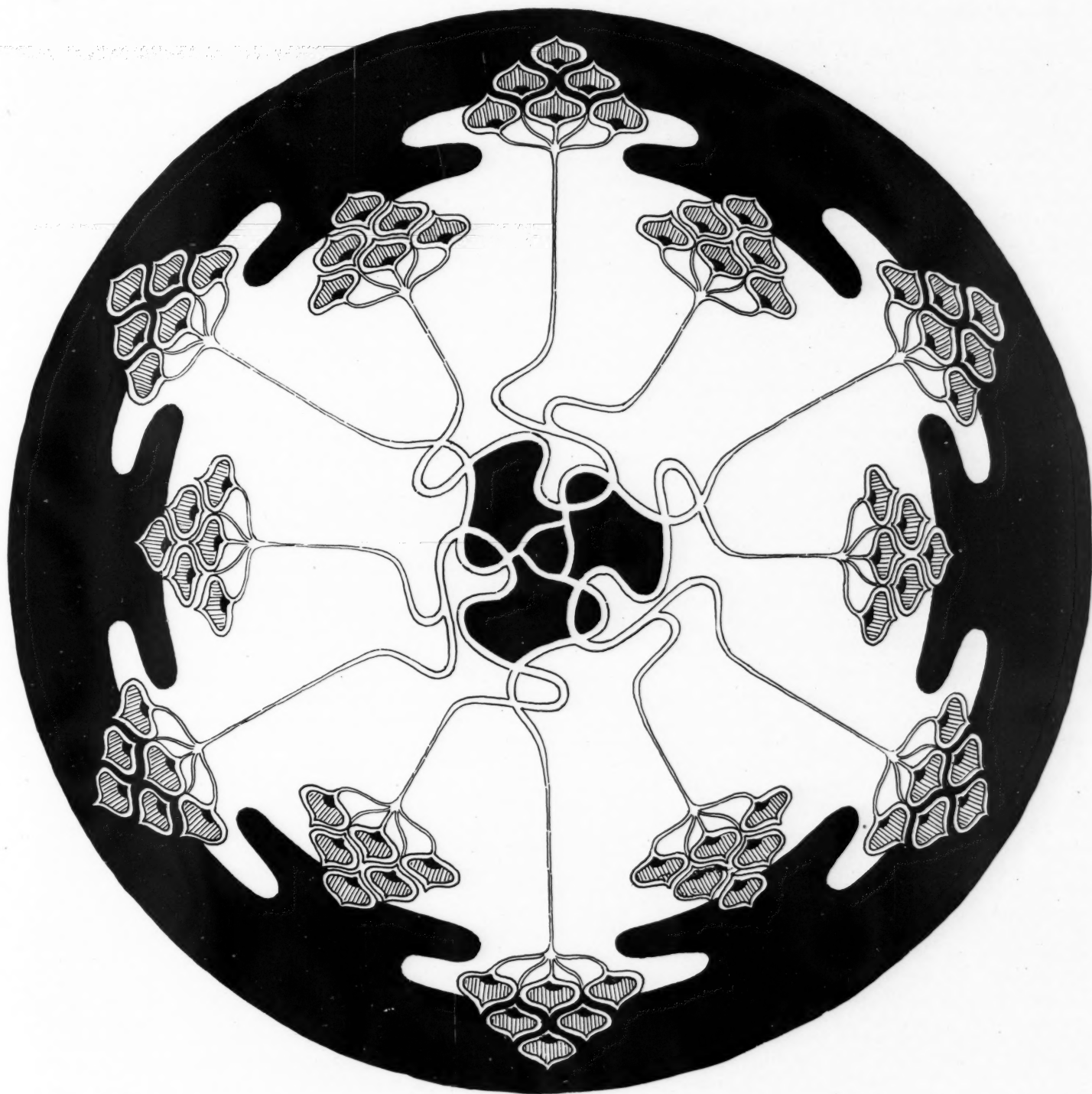
PALETTE.

Having the colors at hand we may now get them ready for use. For this purpose, the covered palette, while not an absolute necessity, is such a vast improvement on the old tile, that the additional cost is more than offset by the saving in time, patience and paint.

MEDIUMS.

It is better for the beginner to use a prepared painting medium, as Fry's or Mason's. There is then no doubt about the paints being mixed properly, as there is a tendency to lay the blame of difficulties of first attempts on the material.

Later on it will be found that as good progress can be made with Balsam Copaiba and Clove oil mixed in proportion of 6 drops Balsam Copaiba to 1 drop oil of Cloves. Have also a small bottle, 1 oz. of Oil of Copaiba—not Balsam Copaiba—which can be had at any drug store. Have at least a pint of turpentine in a bottle with mouth



BOWL OR PLATE DESIGN IN GOLD AND WHITE—EDITH ALMA ROSS

large enough to admit a small funnel, in this place a neatly folded piece of filtering paper. When the day's work is done pour the turpentine that has been in use into the filtering paper; in this way none is wasted and the turpentine is always clean, as is also the jar for holding it, as it is only the work of a minute to wipe it. Habits of neatness and cleanliness tell here as in other matters.

KNIFE.

A steel palette knife, with a three inch blade, if kept free from rust, will answer all purposes.

Placing the palette before you, have the jar, or cup with turpentine at the upper right hand corner, to the left of this the bottle of medium, next a small white jar (or convenient holder, with cover), with a small quantity of the Oil of Copaiba. To the right of the turpentine place a folded white rag for wiping brushes and knife, also have a rag at hand for wiping palette, etc. These are little things in themselves but help or hinder greatly according to the worker. It is well to form good habits at the beginning so the work may be done with neatness and dispatch.

MIXING THE COLORS.

Take a little of the powder color on the palette and mix with enough medium to make a smooth, stiff paste. After working the oil into it thoroughly gather it up with the knife and place it in a compact pile in the upper left hand corner. Clean the palette and knife and repeat until the required colors are prepared.

For the tube colors work with a little turpentine to "cut" the oil then add a drop of oil of Copaiba. Place the colors in a row at the top of the palette; if more space is necessary place along the side, so that one color may not brush into another, and also to allow as much space as possible for charging the brushes with oil, and mixing the colors. Always put the colors in the same place, in this way the eye and hand reaches them instantly, from force of habit.

BRUSHES.

More depends on the quality of the brushes than the size, as one *good* brush may be used for an entire design, with better effect than with half a dozen of more suitable size that are poor in quality. Be sure to "get the best."

No. 9 or 10 square shaders for broad washes, No. 7 or 6 for general, and No. 3 or 2 for fine work, and one sable liner will be found ample for beginning. New brushes may be soaked for an hour in cold water to make the quills pliable, if they do not fit on the cedar handles easily. To prepare for painting dip the brush in turpentine, then wipe on the rag, dip in the painting medium and work the color well into the brush, and then work off the superfluous oil, touch lightly to the oil of Copaiba and work again, so that the bristles hold together without separating, and are pliable. Take up a little of the desired color into the brush and enter into the joy of an art that "age cannot wither nor custom stale, its infinite variety." 2d prize.

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Second Prize—Anne Seymour Mundy, Coudersport, Pa.

It is well at first to have a list of colors as simple as possible, to which may be added as occasion demands those special colors needed for special uses. No list is infallible, but the list appended is one which has been in use for flower painting by my own pupils for several years: Silver Yellow, \$.20; Yellow Brown, .20; Peach Blossom, .25; Roman Purple, .60; Light Violet of Gold, .30; Deep Blue

Green, .30; Apple Green, .20; Moss Green, .20; Brown Green, .25; Dark Chocolate Brown, Black, .20; Total \$2.90. Brushes, 6 or 7; 2 square Shaders .20; 2 Red Sable Riggers, .20; 1 Tinting Brush, .15; 1 Oil, .20; 1 Palette, 1.25; Turp, .10 Alcohol, 10; Total \$5.00.

With this list may be painted white, pink or red roses, violets, forget-me-nots, wild asters, in fact almost any flower; but for fruit I would suggest the addition of Blood Red (Fry's), Pompadour Red, Capucine Red, for use in currants, red raspberries, light grapes, apples, etc., and for grapes, the darker varieties, Ruby, Banding Blue, with possibly Air Blue, which, though not necessary, gives the bloom so desirable in painting grapes or high lights on blackberries, etc.

The Marsching "Peach Blossom" should be used with Roman Purple on the same palette because they each take a light firing satisfactorily; but Fry's Rose or any other hard fire pink requires Ruby or some other hard fire color in retouching; hence, in making up a simple palette include those colors which fuse at about the same temperature.

The greens are used for painting leaves and some stems, and a *very* little Apple Green on the brush before using Moss Green keeps it from turning brown in firing. Remember also that Moss or Royal green should never be used on Belleek, as they are apt to turn brown in firing. Use Apple Green and Brown Green instead.

For woody stems or shadowy ones use Black, very thin, either by itself or with Yellow Brown. The stems are softer and not so staring. Black by itself for tints will not always be a good black. Add a little Deep Blue Green or Banding Blue.

If you can spend but \$3.00 on an outfit, still include a covered palette. It is economy always, as after the colors are once ground and mixed with oil, by keeping covered airtight and in a cool place, when not in use, they will be good for several days and even for weeks.

Don't use too much oil in mixing. It makes the colors "run" and is not only wasteful, but makes bad work, as crispness is impossible to obtain and depth of color is also sacrificed.

The powder colors are better than tube colors, because they keep indefinitely in bottles, and when mixed with oil will not "dry" as tube colors do, and are good as long as there is any left on the palette if kept clean and free from dust. Have a little extra piece of glass slab on which to "grind" your colors, removing to the palette after they are smooth. In this way you will not scratch the opalescent glass of your palette. If you find you have used too much oil in mixing, breath on the paint and mix again when it will stand up better. If the paint seems "grainy" use a tiny bit of turpentine rather than too much oil. It will help dissolve the particles and will dry out. When the colors become dry in time, grind up with a little turpentine, but never again with oil as it makes them "gummy."

Have an order about putting your colors on the palette, beginning at the bottom left-hand corner, going up and across the top and down the right side. Allow at least an inch between each color, and as much between the color and the japanned edge of the box. It will keep your colors cleaner and also make it easier to clean the palette each day when you have finished painting. Be neat about your palette and you will find it easier to do good work. Love your palette as your house and don't track color or dirt all over it leaving it to dry on. It wears out your brush and makes it harder to get work which is not "lenty."

Use cotton cloth for paint rags—old sheets or pillow cases are best—do not tear as that makes lint—but cut the cloth with shears into squares about the size of a handkerchief fold several times and use to wipe brushes. Put on the table just under the right hand corner of palette. Do not wipe brushes on your apron; use the cloth or run them through your fingers to remove particles of paint or dust.

Paint in a cotton, linen or silk gown, also to avoid lint or dust. A plain black silk gown is economical, for spots of paint or oil can be cleaned off at once with alcohol, leaving the silk as good as before. Never wear woolen or flannel gowns for painting, even with an apron. A black sateen apron is good, but a simple calico, white with tiny black spot or stripe, made to hang from the shoulders, can be laundered each week and always looks neat. Have a pocket on the left side. You are less apt to catch it and tear it, and it is handy to keep the dabber and cotton in that pocket.

For tinting use a piece of soft silk, India or China silk, without a twill; a silk handkerchief is preferable, not too old or it will shed lint. This can be soaked in a little turpentine or kerosene oil when it becomes soiled and washed out with soap and warm water. Always iron smooth, as the wrinkles make bad places in the tints. Keep the cotton always on the same side of the silk, also to avoid lint. Surgeon's wool is best and can be washed out after "dusting" colors; but for ordinary tinting any cotton free from lumps will do. Do not tie your cotton into little hard pads; it makes much better work to slip it around under the silk handkerchief as you need a clean spot. If the silk is too thin you may use two thicknesses of silk so that the cotton will not pull "through."

A medium of 5 parts copaiba and 1 part clove oil is best, but excellent results are obtained with other oils and proportion if others be at hand; as fat oil of turpentine lavender oil. One-third fat oil, $\frac{1}{3}$ copaiba, and $\frac{1}{6}$ each of lavender and clove oil is good. Remember that the fat oil and copaiba are for *body* and the clove oil to "keep it open longer." Lavender oil dries quickly. If your medium is gummy, thin with turpentine or lavender or clove oil or tar oil. To clean your brushes when painting, use turpentine or alcohol. To some the odor of turpentine is offensive. There are two ways to obviate this. Either pour alcohol on your turpentine—it is lighter and will float and thus covers the odor of the turpentine—or keep a glass jar of turpentine uncovered always on the outside window-sill or out of doors when not in use. It becomes almost odorless. The jars in which come Beechnut bacon or some kinds of dried beef are fine for turpentine; fill them at least half full. The edges of the glass are sharp and as the brush is wiped across the edge after cleaning, the turpentine runs back into the glass instead of on the outside, saving far more than one has any idea. The little low flat salt cellars which some use for oil and turpentine are an abomination as they are not only wasteful but most untidy. A whisky glass is also good for turpentine, oil or alcohol—anything which has a sharp thin smooth edge.

In regard to brushes, get square shaders inclined to be long rather than short, and thin rather than too thick at the base, so that in tinting, as well as in painting, you may get a lighter, softer and more even tint when you desire, and so that each stroke may have "swing." The red sable riggers should be carefully selected; not too long, nor too short; uncut hairs preferred; with good backbone, which means the instant springing back to position of the hairs directly pressure is taken off the brush in bending in the fingers or painting. Make strokes always drawing toward you, or so

that the hairs hang together, feel every hair in the brush (mentally of course), and keep them together as you would stroke fur or velvet—always the right way; you will keep your brushes longer and do better work. Use a very little oil to keep the hairs together, and work it into the brush first by dipping the tip of the brush into the edge of the oil, laying it flat with a side to side motion and then drawing it toward you.

The most important thing in painting is first to grind the colors smooth and to the right consistency; next comes taking color on to the brush. The better and more smoothly the color is worked into the brush, the less padding you will have to do, and the greater depth of color you can put on safely with one stroke.

Do not be so anxious to do great things that you slight the details, which seem so trivial but really mean so much. Master the mechanical part of the work so thoroughly that finally it will be an unconscious part of your artistic efforts and you will be free to exercise your mind in the more interesting planes of composition and design.

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Third Prize—Sydney Scott Lewis, Georgetown, Ky.

For the beginner in china painting—first a course in drawing and designing with a good teacher. But these will not avail unless there is good working material close at hand.—Cheap china, a scanty stock of colors, indifferent mediums and brushes handicap many a good worker and make them wonder at the poor results of their labors.

For the beginners let them by all means invest, 1st, in one of the covered palettes (a wonderful economy it is). 2nd, a well selected, liberal range of colors. To have just the right color always at hand and plenty of it is most satisfying. Not to have to substitute something that is "almost" but not quite the color desired—a thing that so often happens and which may ruin the whole effect. Either Fry's or Miss Mason's colors are excellent. The following is a very complete list:

Banding Blue, Baby Blue, Copenhagen Blue (Fry); Royal Blue (Mason's); Yellow Brown (Fry and German); Dark Brown (Fry); Hair brown (Mason, *beautiful*); Finishing Brown, Meissen Brown, Gold Grey, Copenhagen Grey, Pearl Grey, Grey for Flesh, Royal Green (do not use on Beleck), Russian Green, Yellow Green (use on Beleck instead of Royal), Shading Green, Apple Green, Dark Green, Brown Green, Sea Green, Deep Blue Green, Empire Green, Ruby ———, (Fry's); Osgood's Standard Pink (for roses); Yellow Red, Pompadour Red, Carnation, Violet 1, Violet 2, Albert Yellow, Lemon Yellow, Neutral Yellow, German Outlining Black, Black, Hard Black (Fry's); Azure Glaze (Mason); Mason's Paste for Raised Gold; Mason's Enamels and enamel medium; Fry's lustres; Hasburg's Gold (Roman and unfluxed).

To set palette begin lower left hand corner with darkest greens shading into lightest, then lightest yellow into yellow brown, going into darkest brown, on into the reds, into violets, to blues, leaving the centre of palette for brush play.

Mix a generous supply of each color thoroughly with Fry's medium until it stands up proudly (you might say). For the second day rub down only with lavender oil. Instead of turpentine I use entirely alcohol (grain) and lavender oil—the alcohol only to wash brushes in, in passing from one color to another—never to mix paint unless mixed with the lavender oil. Have three cups, one medium, one alcohol, one lavender oil. Use lavender oil in mixing enamels

(also enamel medium), gold and paste. First put into paste a small bit of oil of tar, then rub until perfectly smooth with lavender oil. If lavender oil is thick, dilute with alcohol. Fry's special tinting oil is good for light tints and flushing. Dresden thick oil when a dark tint is desired.

One small steel palette knife answers all purposes, provided it is kept bright and clean. In fact keep things clean is one of the main things to be kept in mind—dust and dirt ruin paint, paste, gold, and lustres (especially). The question of brushes is most important; a poor brush means poor work. Use as large a brush as possible, a large flat square shader (Camel's hair). I find a large flat tinting brush excellent in background work. Also in china work I use the short, flat Russian sable brushes that are generally used for oil and get fine results from their use. A good miniature brush and a carefully selected outliner are very necessary. Outlining is one of the most important things to master, as it at once stamps the amateur. If one has a steady hand, a good brush and the paint mixed to the right flowing consistency, practice will soon make perfect, or nearly so. Brushes should be cleaned in alcohol with little lavender oil, then washed in soap and water, then pointed or flattened as the case may be and put away straight and flat. A well arranged palette with a generous supply of well mixed, clean paints, not runny or oily, but just right, a good supply of clean, well kept brushes, plenty of the right kind of oil and mediums—not many kinds but the right kind,—a lot of nice cotton and soft silk and last but not least rags—is a delight to the heart of any teacher who sits down to instruct a pupil, and the wise pupil will soon learn that a palette so supplied has very drawing qualities, and the teacher always likes to stay awhile.

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Fourth Prize—A. L. Dowd, Saratoga Springs, N. Y.

[EXTRACTS ONLY.]

The powder colors are better than the tube as they will keep indefinitely, the tube colors dry up and one that does not paint all the time soon finds them useless. Begin placing the colors on the palette in the order in which they are named (Yellows, Reds, Violet, Blue, Green Brown, Black, and Grey), then always keep them in the same order so that when you paint you will be able to put your brush in the color you want, in so doing you will be able to paint as one plays on the piano—one knows just where the keys are, therefore where to put one's hands.

The ready mixed medium is better for beginners as it is always the same and costs no more.

All colors will mix when you know how to use them. Albert Yellow will mix with everything, but it is a strong color and eats up the others, therefore use sparingly. For greys use Violet and Yellow Brown, Violet and Brown Green, Gold Grey and Blue Green, mixed greys are better to use in painting flowers than the ready mixed as you naturally get more of a variety. In mixing for conventional work be sure and mix enough for it is hard to match. For the brushes you will need No. 5 and 8 square shaders for ordinary painting, for finer work No. 5 pointed shader and for very fine lines No. 0 Red Sable liner and No. 11 square shader for background work. The brushes want to be washed in turpentine after each painting before putting away. Keep in a pint can, handles downward so as to keep the brush part in good order, do not put them where the brush part will get bent as that will spoil the brush for good work.

Always start in painting with a clean palette as you cannot do good work with all the old oily mixtures on the

palette, I do not mean the good clean paint you have left as that will be just as good as fresh, but you will find that as you paint, your palette will get mussy, that wants wiping off and if your colors run together separate them, for although color will mix, when you want to use a clear color you want it to be clear.

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Fifth Prize—Miss Lucy L. Brown, Roxbury, Mass.

[EXTRACTS ONLY.]

As this is a lesson for beginners, it is well at the commencement to bear in mind that experience and knowledge come to those who work with patience and care; and although the first processes of china painting, such as knowing how to manipulate the brush, and to lay on the color in the correct way, may seem to them easy and not to require much practice, it is this good foundation which brings success later.

A simple palette for beginners would be Lacroix colors: Mixing Yellow, Jonquil Yellow, Silver Yellow, Orange Yellow, Carnation 1, Deep Red Brown, Capucine Red, Violet of Iron, Deep Blue, Deep Blue Green, Apple Green, Moss Green J, Olive Green, Brown Green No. 6, Dark Green No. 7, Brown 4 or 17, L. Violet of Gold, D. Violet of Gold, Deep Purple, Neutral Grey, Yellow Brown, Rose Pompadour Carmine 1, Carmine 3, German, Brunswick Black, and tube of Flux, also a box of Roman Gold.

These may be bought in tube or powder form.

A horn palette knife for mixing gold and a steel palette knife for colors.

The brushes required are square shaders Nos. 3, 8, and 10; pointed shaders Nos. 3, 5 and 8; 1 flat camel's hair brush for tinting about $\frac{3}{4}$ inch wide; 2 outlining brushes or liners of red sable No. 0 and No. 1.

A lithographic pencil and India ink are needed for drawing on the china.

If using tube colors, squeeze some of the color (about as large as a pea) on the palette, by pressing the bottom of the tube, mix a drop or two of the medium mixture with it, and rub well, then dip your brush in the turpentine and then into the color on your palette, using only enough turpentine to cause the color to leave the brush in a firm even touch when put on the china, not enough to make it thin and watery. Never use dirty turpentine, always mix all the colors you expect to use before commencing to paint.

To set your palette for a flower study, put the local color of the flower at the left hand corner and other colors for shading the flower next, then beginning with the lightest yellow then lightest greens through the darkest for the leaves—keep your colors distinct on your palette, never mixing them promiscuously, or you will soon have a muddy result on your china, as a union of two or more colors generally produces a grey.

Now draw some simple flower form, not too large, and practice making each petal with one stroke of the brush, using one color say deep red brown, thus getting yourself accustomed from the beginning to a good clear, firm touch, and not the patched stipply look which we too often see on china, which spoils the best design. In china painting as in water color, everything depends on the clearness and transparency thus obtained; having succeeded in getting this to your satisfaction, color some simple design in the same color on the border of a plate.

One may draw the design either with the lithographic pencil and go over it with India ink, or with the India ink and a fine brush at first; or you can use the pencil only; the

India ink is not disturbed by using the mineral paint over it; while the lithographic pencil marks are often lost if mistakes are made—both disappear all right in the firing.

Now let us try to tint a plate or saucer in one even tint. To do this, take about enough color to cover half of a one-cent piece, add one-third flux, (as in thinning colors for tinting more flux is required to unite the color with the glaze of the china) then rub well together with as much fat oil as color and flux combined and thin with lavender oil till it flows freely from the brush; have ready a wad of cotton covered with a piece of silk (an old handkerchief is good), take the broad tinting brush and fill with the paint and cover the china to be tinted as evenly as possible with the paint; wait until a little tacky, and then pad in little quick dabs all over the tint until every brush-mark is merged into an even tint; if not successful the first time, do not be discouraged, but wipe off and go through the same process again. When the clear, even stroke of the flower and the process of tinting is mastered we have gone farther than a beginner realizes in the art of china painting.

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Ella F. Adams, Yellow Springs, Ohio.

[EXTRACTS ONLY.]

As much depends upon the painter as upon the cook who makes a good or bad cake with the same material. Vial colors seem preferable since there are no oils to ooze out and leave the paint to harden. No one make seems the make since all are similar. Reliable stores are careful to carry only paints that have been tested, so there is little danger of securing poor color. All colors should be well mixed with

the palette knife so that they are perfectly smooth and free from grain. Always use as little mixing medium as possible, since it keeps the paint open and gathers dust. Don't be afraid to experiment with the mixing of different colors for they are not explosive, even if the wrong colors are combined at times. A rag wet with turpentine removes the experiment and gives one courage to try again. The best way to fill your brush with color is to first cleanse the brush in turpentine, wipe dry, keeping the shape of the brush. If a square shader, wipe flat; if a pointed brush, roll into a point. Brushes should be "wiggled" in the color to fill them well with paint, always putting the brush in shape before painting with it. A brush should be washed in turpentine after each color has been used and every few days a bath in soap suds will prove effective. Always keep the brush in shape or it loses its usefulness.

Mix color with medium on a ground glass slab, using steel palette knife, then remove to covered palette. Add to your list of materials a package of surgeon's cotton and a lot of old white wash silk for padding color in tinting, also a pointed stick to use with a little cotton wound on the point for removing high lights, etc.

* *

We are not satisfied to do simply the things which we can do. We must draw something too hard for us. We must sing songs that have notes too high for us. How rare to hear a singer whose voice is not strained to reach impossible tones! Who wants to hear the highest tone that you can sing? We want to feel that there is a reserved force.



Fringed Gentian

FRINGED GENTIAN—MARY TURNER MERRILL

Flowers violet blue, leaves a whiteish green.



TULIP TREE BLOSSOMS—PAUL PUTZKI

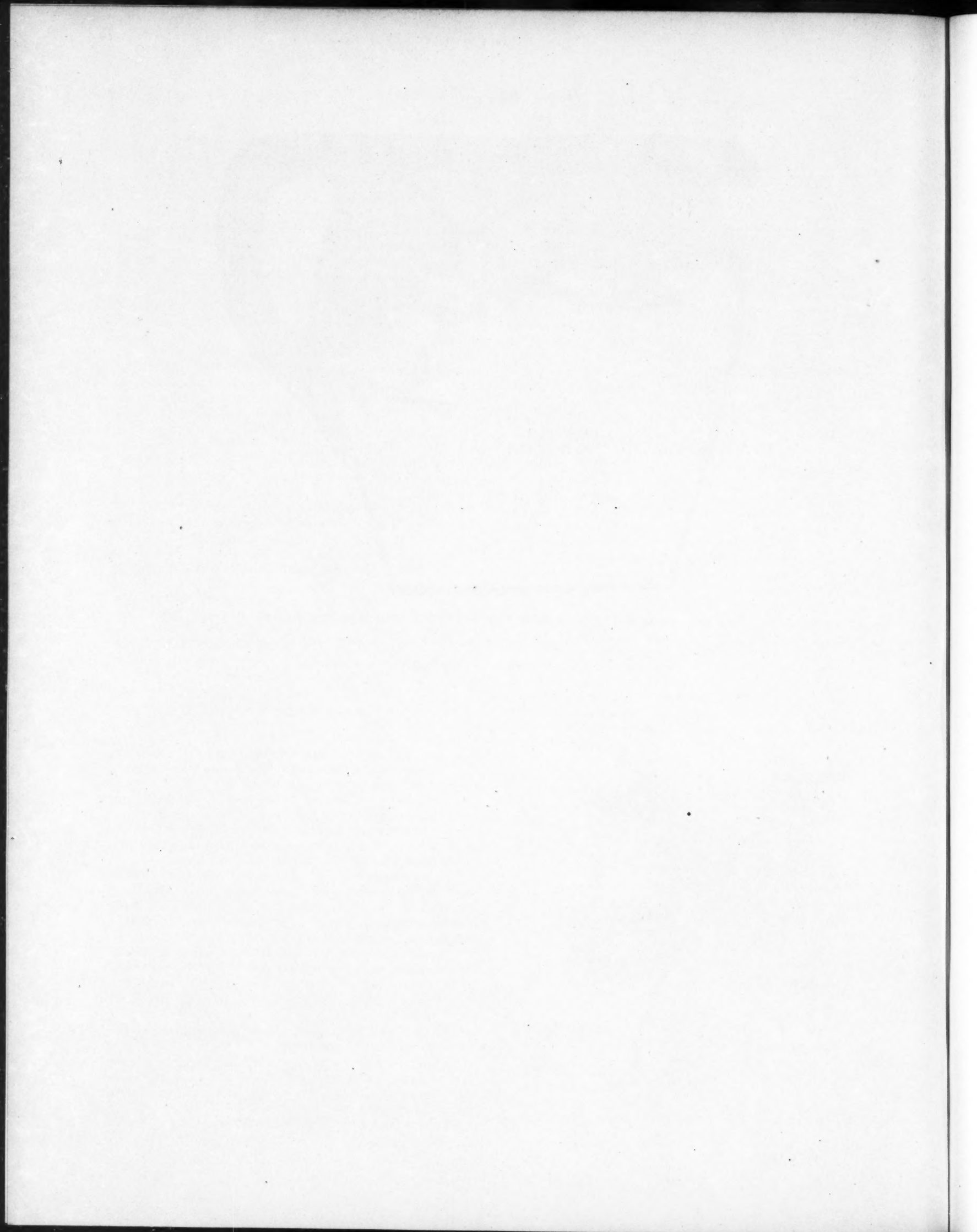
THE flowers come in a very soft shade of light green with a touch of red, use Canary Yellow with a small part of Grass Green mixed, shading with Brown Green; for the red part, Yellow Red. The Stamens paint with Albert Yellow. For the leaves, Dark Green, Yellow Green, Brown Green. The background can be painted in the same shades.

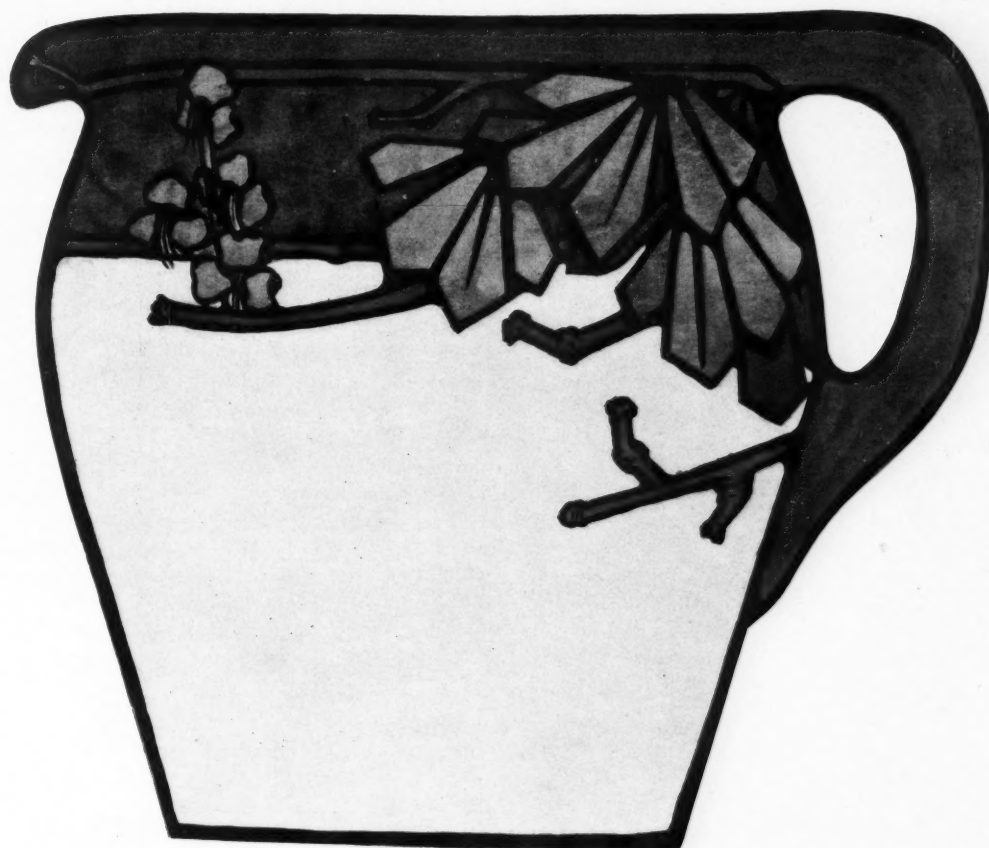


OCTOBER, 1905
SUPPLEMENT TO
KERAMIC STUDIO

APPLES—M. MASON

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SYRACUSE, N. Y.





HORSE CHESTNUT DESIGN FOR PITCHER—RUSSELL GOODWIN

Ground, café au lait; flowers, light dull pink; leaves and stems, light olive; background of border, dark olive; handle and rim, dull red; outlines black, dark olive or warm brown,

BLACKBERRY STUDY

Sarah Reid McLaughlin



PAINT the main cluster of leaves and berries more prominent than the rest of the design which is quite flat and greyer in tone.

First fire—For berries use a wash of Banding Blue, shade with a mixture of $\frac{1}{3}$ Banding Blue and $\frac{2}{3}$ Black, in some places a small portion of Deep Purple. Let berries in shadow tones be kept in grey Green with suggestion of a little Sèvres Blue and Royal Purple for half ripe ones.

Second fire—A wash of Banding Blue and Purple shaded with Banding Blue, Deep Purple and Black.

Leaves, first fire—Rose Purple shaded with Deep Purple for principal leaves. For shadow leaves Rose Green and Yellow mixed, some with a wash of Yellow Green.

Second fire—For principal leaves wash with Yellow Brown shaded with Sepia, Dark Brown and Deep Pompadour.

Stems, first fire—Rose Purple, blending into Grey Green tones in shadowy parts.

Second fire—Sepia and Dark Brown.

Thorns, Deep Pompadour.

Background, first fire—Upper left hand make a delicate wash of Lemon Yellow; flush towards the right hand side with Turquoise Blue, Olive Green and Shading Green, letting background color run over shadowy leaves.

Second fire—Strengthen above color.

COLOR SCHEME FOR GOOSEBERRY PLATE

Mabel C. Dibble

SKETCH in the design, tint the small panels, clouding the background, use Deep Blue Green, Dark Blue and Brunswick Black. Wipe out berries and leaves and outline all the fruit in black—Ivory Black $\frac{2}{3}$, Dark Blue $\frac{1}{3}$. Outline panels and bands with heavy line of blue—Dark Blue, touch of Deep Purple and Brunswick Black, fire. For second fire—Use the Dark Blue enamel mixture, Dark Blue, Deep Purple and Brunswick Black. One-eighth Aufsetzweiss, for the dark berries, use it thin, coating over the darker part a second time.

For the light berries, mixed enamel to which has been added a little Apple Green and Brunswick Black, to give it a grey tone, one part being darker than the other but blended while wet. Leaves, green enamel—Apple Green, Brown Green, $\frac{1}{4}$ Aufsetzweiss for some; add Brunswick Black for darker leaves, and for the very lightest use mixed enamel, colored with Apple Green and Brunswick Black.

When berries are dry scratch out the white lines, touch up with black. In the light berry vein with Brown No. 4 or 17 and add the prickles in same color. Branches, Brown No. 4 or 17, shaded with brown and black. Blue dashes are of Dark Blue Enamel.



TOBACCO JAR—FIRST PRIZE

Russell Goodwin

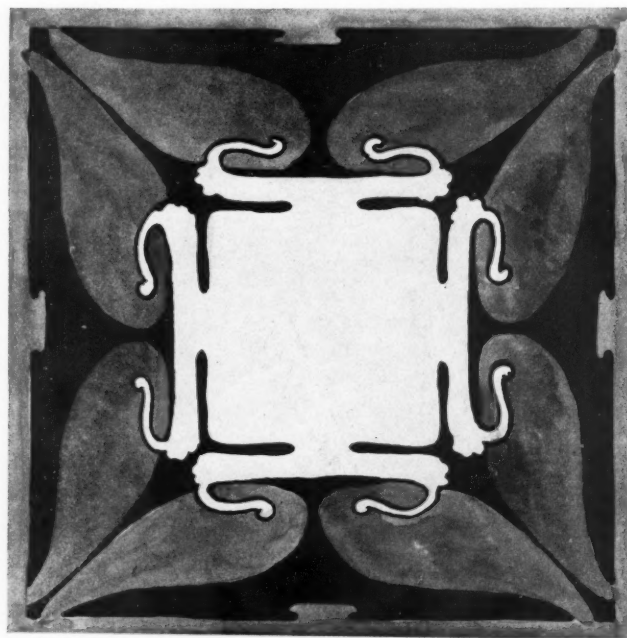
GROUND Café au lait, (Yellow Ochre with a touch of black); leaves, Calyx and seed pods Meissen Brown with a touch of black; flowers, Pompadour thin, first fire; Rose, second fire. The knob may be brown or the color of the flowers.



TOBACCO JAR—SECOND PRIZE

Emily Hesselmeyer

GROUND a dull brownish Ochre—design in dull red, outlined in a darker shade.



THE WHITE NICOTINA OR TOBACCO PLANT

MARY BURNETT



FIRST PRIZE—RUSSELL GOODWIN.



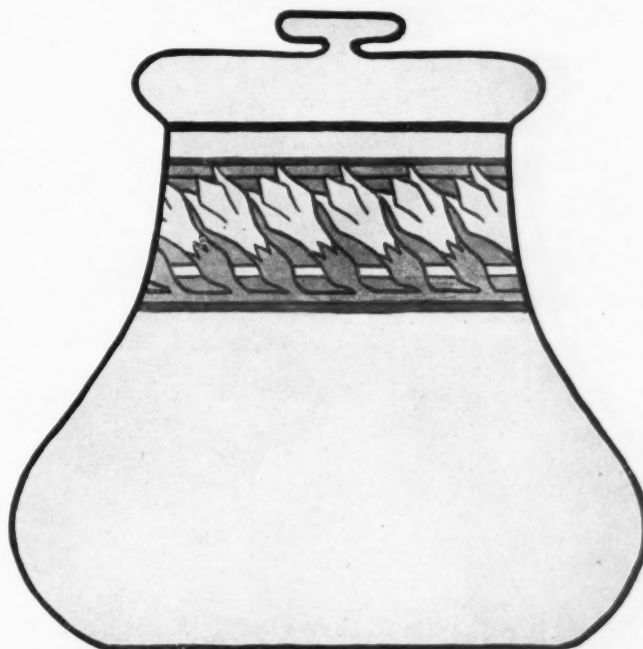
SECOND PRIZE—EMILY HESSELMEYER.



TOBACCO JAR—MENTION

Bertha Drennen

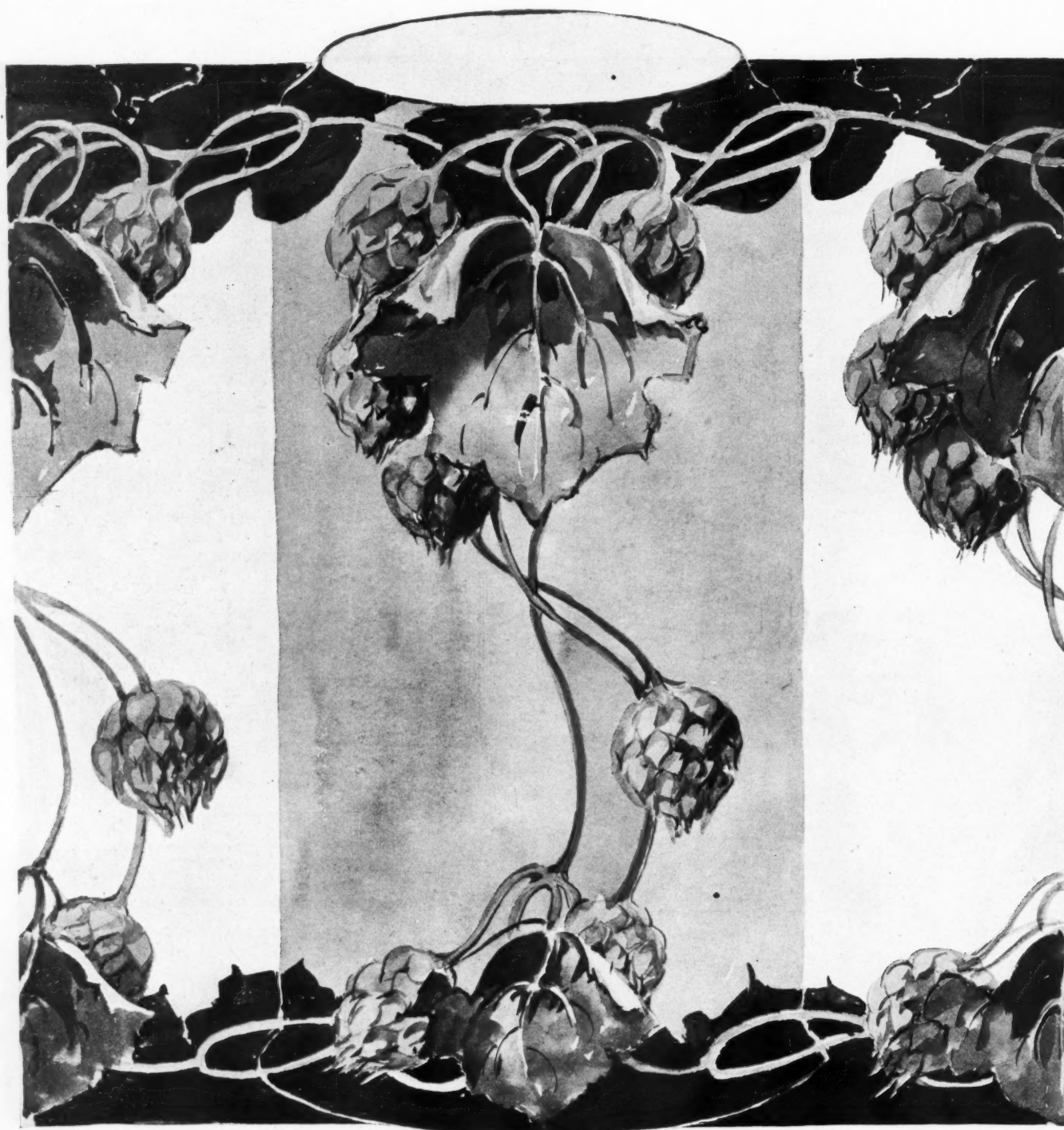
Two shades of greyish Olive on a buff ground; brown outlines.



TOBACCO JAR—MENTION

Lucia Jordan

Ground, Pearl Grey. Design in three shades of blue on a grey ground; dark blue outlines.



HOP DESIGN FOR STEIN—HENRIETTA BARCLAY PAIST

FOR this subject we have a choice of two color schemes—Greens for the unripe hops, and the tans and browns for the ripened stage.

For the Green scheme—Use Apple Green, Moss Green, Brown Green and Dark Green, all La Croix (or their substitutes). Paint the lightest portions with Apple Green modeling with Moss Green and Brown Green and Dark Green. For the space at top and base of stein lay in flat with a mixture of Brown Green and Dark Green. Handle

same. For the tan color scheme—Select Albert Yellow, Yellow Ochre, Yellow Brown, Chocolate and Chestnut Browns. Dresden colors. Mix Albert Yellow and Yellow Ochre for the lightest portions. Model with Yellow Ochre, Yellow Brown and Chocolate Brown. Lay in the handle and space at top and base of stein with a mixture of Chocolate and Chestnut Brown. Make the background cream or tan by using Yellow Ochre thin or stronger, as you wish.



RED RASPBERRIES—MISS MILES

FIRST Fire—Wash in background using Silver Yellow blending into Royal Purple—for middle tones use black and Ruby Purple, for dark shades. Keep leaves soft and use Ruby Purple for red berries, have the unripe ones pink; blossoms should be kept clear—use Olive Green and Yellow Brown for shade.

Second fire—Strengthen leaves and berries keeping high lights clear and crisp—use same colors as in first fire.

Third fire—Bring out desired detail.



No. 27 is a bowl of pure white K'anghsi porcelain, wide spreading, decorated on outside with mythological subjects painted in great detail and with great delicacy of brush. Colors vermilion-red and enamel color. Inside a branch of the peach tree, bearing one fruit and several leaves, in green, shaded and varied with darker tints of the same color with the exception of two which show a great variety of shades of decay. On the peach is the character Shou (longevity) in the "seal" style of gold. This bowl constitutes an almost unique specimen of the highest style of decoration during the period when the manufacture of porcelain had reached its highest point.



CHINESE BOWL FROM THE NATIONAL MUSEUM.



CERAMICS AT THE ST. LOUIS EXPOSITION

It was mis-stated in the last article on the St. Louis ceramics, that the exhibit of Prof. Kornhas of Karlsruhe was similar to that of Prof. Max. Lauger. The mistake was due to an illegible name in the notes. As a matter of fact the work of Prof. Kornhas was quite different as the accompanying illustrations will demonstrate. Some of the pieces show very interesting copper crystal glazes. The exhibit of the Royal Berlin factories was perhaps the most varied in crystal effects of any exhibit at St. Louis.

The ceramics from Great Britain were not as much in evidence as might be desired, but what was shown was good and interesting. Perhaps the work exhibiting the rarest skill is that of M. Solon, a Frenchman who has long naturalized himself in England. His work we have illustrated before, but no one will regret seeing new specimens. This work is what is called *pate sur pate*, a cameo effect obtained by delicately painting white slip upon a dark ground, building up and modelling the figures by almost imperceptible degrees until the desired relief is obtained. The shapes of the vases, and especially the handles, are rather more



RUSKIN POTTERY.

eccentric and ornate than desirable, but the *pate sur pate* work is certainly of a very superior quality.

Of a quite different genius, but equally clever, is the work of his son, Leon V. Solon. Executed upon panels and simply framed, the effect is rather that of a color drawing touched here and there with enamels and gold. The general surface has the almost glazeless effect of the old Italian painting upon a stannifer ground. The designs and drawings are exquisite, the color subdued and yet rich. The work of the elder Solon was to be found mostly in the exhibit of Mintons, Stoke on Trent.

Perhaps of the large potteries Doulton & Co. showed the greatest variety. Beside the familiar painted and gold decorated work, were the now famous Doulton reds, brilliant in color and a puzzle to potters, who wonder how these colors are produced at a comparatively low heat, and question whether it is a true flambé red or an enamel. The presence here and there of sharp patches of brilliant yellow and turquoise green, like sharply cut maps of North and South America, adding to the wonderment if not to artistic admiration. Doulton & Co. also showed a lot of nice brown and yellow salt glazed pottery, copying old jugs and three handled mugs or loving cups. Beside this was a lot of vases in rather the style of *L'art della ceramica* of Florence except that the outlines were raised.

Pilkington & Co. exhibited a few sets of majolica tiles designed by Lewis Dey. These were rich in color and interesting in design. One set was in blue, green and violet; others in red browns, greens and blues. The art pottery we were unable to find, but there appeared a description by A. V. Rose in the *Pottery Gazette*.

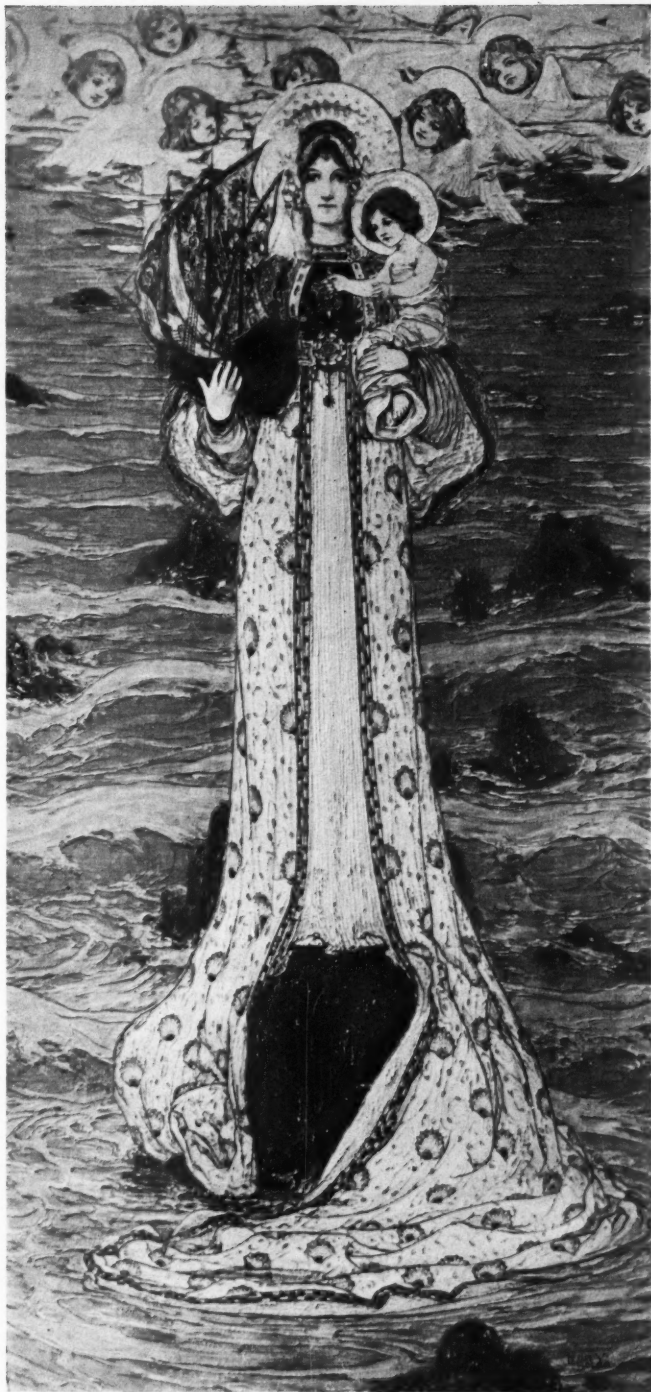


POTTERY—PROF. MAX LAUGER, KARLSRUHE.

The Ruskin Pottery was the most interesting shown in the arts and crafts section. The glaze was high and the colors rich, the forms simple and good. We add a letter from the pottery which will give a better idea of the work than anything we could say.

The Ruskin Pottery is made by W. Howson Taylor, member of the London Arts and Crafts Exhibition Society, and his father, Edward R. Taylor, Associate of the Royal College of Art, London, retired head Master of the Birmingham Municipal Schools of Art and who, until he turned his attention to pottery, was a fairly constant exhibitor of oil paintings at the Royal Academy, London, and other exhibitions.

The little pottery was built and experiments commenced about five years ago. The results were first ex-



PORCELAIN PANEL—LEON V. SOLON.



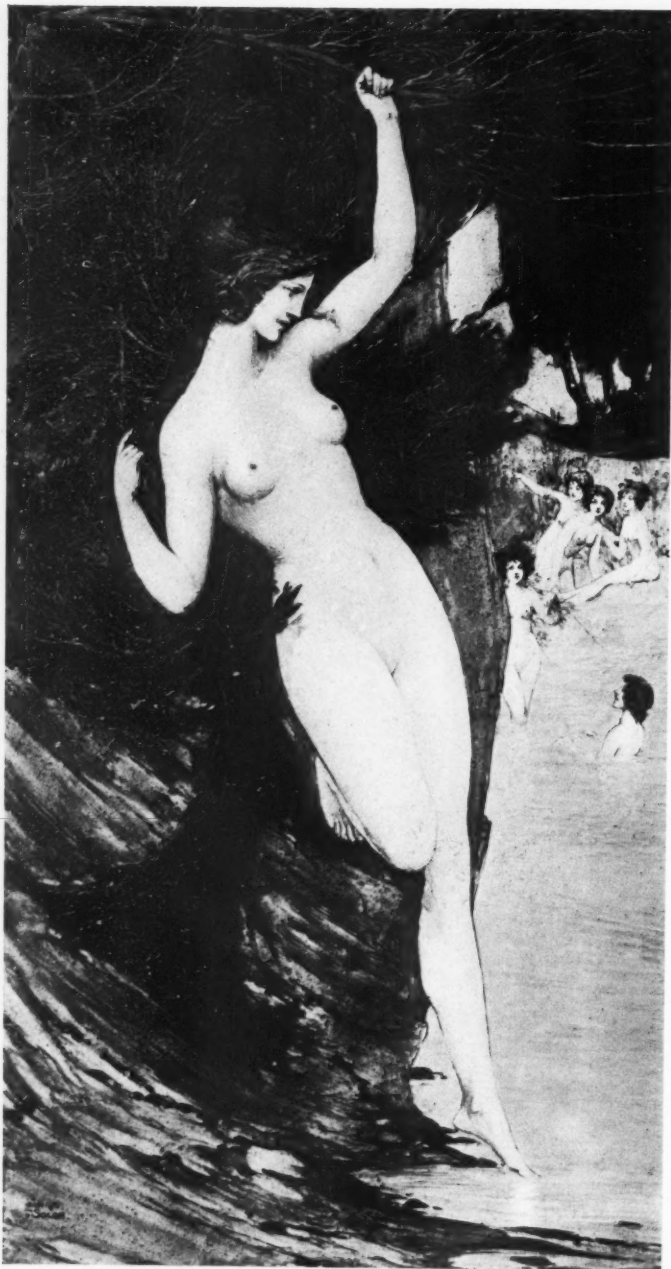
CRYSTALLINE GLAZES—PROF. KORNHAS, KARLSRUHE.



MODELED HEAD—PROF. KORNHAS, KARLSRUHE.



PORCELAIN PANEL—LEON V. SOLON.



PORCELAIN PANELS—LEON V. SOLON



VASES IN PATE SUR PATE—M. SOLON



RUSKIN POTTERY.



RUSKIN POTTERY.

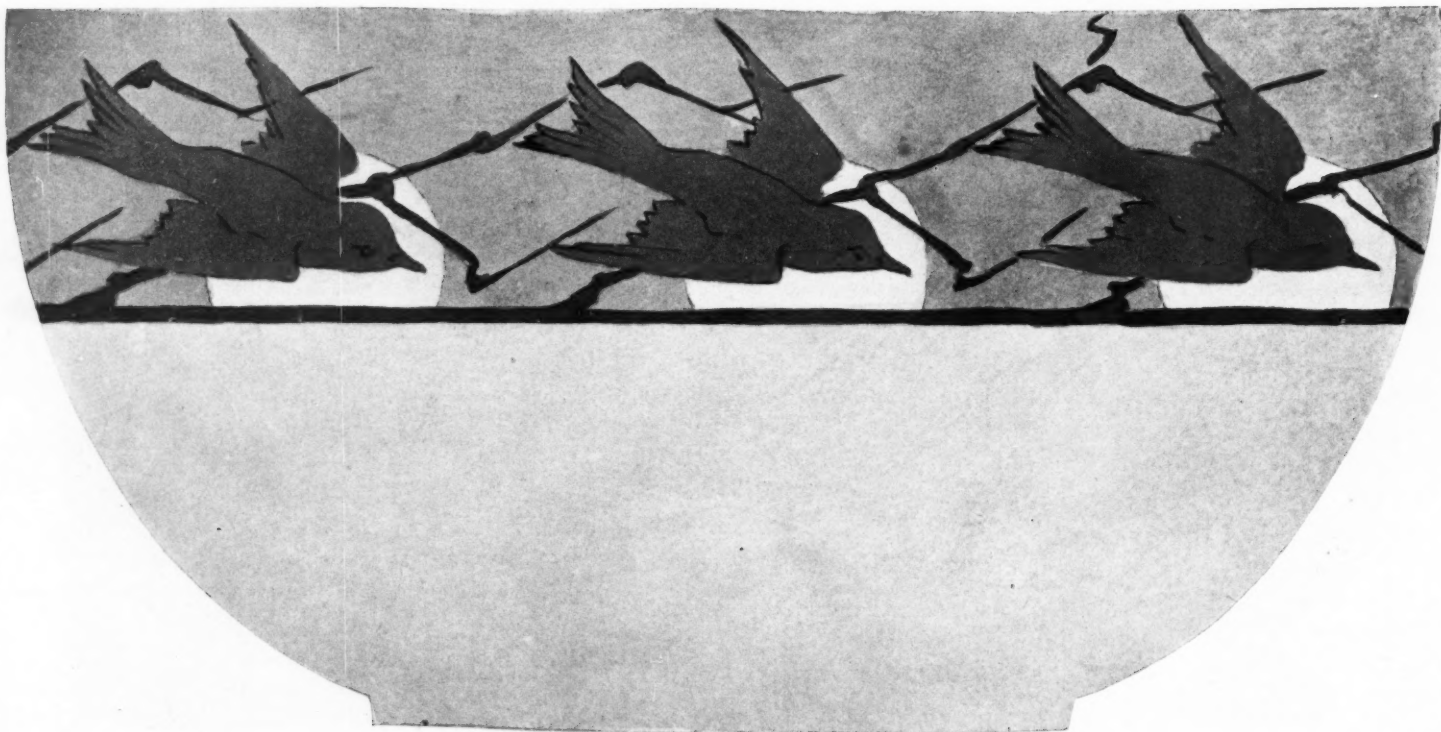
hibited at the London Arts and Crafts Exhibition and on the merits of the work Mr. Taylor was made a member of the Society. St. Louis is the first international exhibition to which the pottery has been sent and to it has been awarded a grand prize.

Very little that is useful can be written about the pottery in the absence of examples as the experiments are artistic rather than scientific and illustrations can only show the shapes and not the coloring or the feel of the ware. The clays used are yellow and white, carefully prepared so that, beside ware of the ordinary thickness, bowls, cups, etc., can be made extremely light in weight. All the pottery is made on the potter's wheel; the patterns are hand painted, derived from plain forms and kept very subordinate, many of the pieces being without pattern; the glazes are leadless and the colors are the few oxides which will not be destroyed by the great heat of the oven.

Efforts are directed not to the finding of what is possible with these self-imposed limitations, but what of this

possible is desirable both for use and artistic expression, bearing in mind that the materials lend themselves to the production of enamels under the glaze similar to those seen in a rocky sea pool. No moulds are used for casting or pressing the ware, no patterns are printed, stencilled or lithographed, no patterns or lustre are applied on the glaze, there is no imitation of other material (as in the later work of Wedgwood) such as bronzes, etc., or the realistic painting of figures, landscapes and flowers in rivalry of oil or water color painting. These things have proved pitfalls in the development of pottery as an art because they were pitchforked into it at a time in its growth when it was not strong enough to assimilate them.

The exhibits of Ruskin pottery at St. Louis were chiefly rich blues, greens, purples, etc., and did not include the robin egg's blue with gossamer like patterns, peach blow and effects like cloisonné enamels which are the most artistic results of the factory.



BOWL—EMMA A. ERVIN



PLATE IN RED RASPBERRIES—JEANNE M. STEWART

THE red raspberry is handled in very much the same manner as the blackberry. The color is applied in masses of light and shade and the high lights wiped out with care to preserve the form. Maroon is used in these berries with the exception of those unripe which are painted with Lemon Yellow shaded with Pompadour. The leaves are in the warm green tones with strong accents of Yellow Brown, Chestnut Brown and Pompadour, in one or two of the more prominent.

The general tone of the background is grey, Stewart's Grey may be used to which about $\frac{1}{2}$ Shading Green is added in the darker tones. The lighter side of plate is done with a very thin wash of Ivory Yellow.

Add the shadows in third fire with grey and a little

Ruby Purple. A thin wash of Banding Blue is washed over the high lights in the berries in third fire.



Art is not always recognized in the present. In fact, most people prefer it *canned*! There are some individuals who are farther from the present than the earth from the fixed stars; and light may eventually reach their *posterity*.

You thought it needed *more* work. It needs *less*. You don't get mystery because you are too conscientious! When a bird flies through the air you see no *feathers*! Your eye would require more than one focus: one for the bird, another for the feathers. You are to draw *not reality, but the appearance of reality!*—Wm. Hunt.



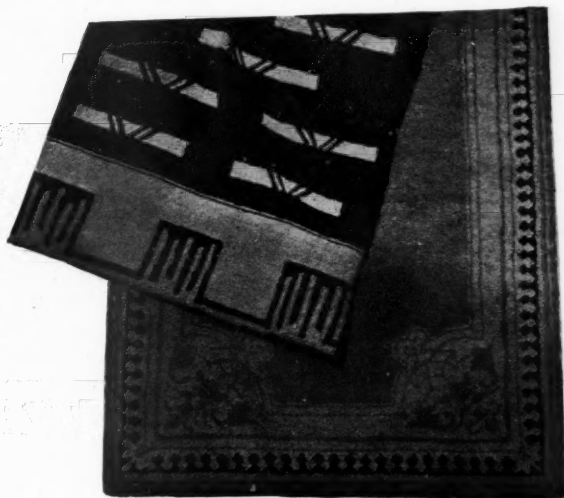
PLATE IN GREY GREENS—MAUD MYERS

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



RUG MAKING AT HOME

Helen R. Albee

PART II

PREPARING THE CLOTH

ALL cloth must be thoroughly wet before going into the dye bath. I find it easier to plunge the flannel into scalding water, and stir it about until there are no white dry spots left. It should then be drained and cooled (if one is inexperienced) for if very hot when plunged into the dye bath at a scalding point, the color may spot. Temperature plays an important part in dyeing, the hotter the dye, the more quickly the cloth absorbs the color; and it takes rapid stirring, lifting and spreading of the cloth in the kettle with two stout sticks to distribute the color evenly. I find, for many reasons, that three yard lengths of goods are the most convenient for dyeing, and all my formulas are based upon multiples of three, which can be divided or increased at will.

MORDANTS

For mordants I use for every yard of flannel, one-half ounce of Glauber Salts and three quarters of an ounce of pure undiluted sulphuric acid. Care should be exercised in the use of the acid, as it destroys all vegetable fibre, such as cotton, linen or jute; but when neutralized by Glauber Salts it merely sets the color in pure wool material. After measuring the acid I turn it into a small china vessel and add a little cold water, as it has a great affinity for water and a violent chemical reaction occurs when poured directly into a kettle of hot water.

PREPARING A DYE BATH

In preparing a dye bath for six yards of cloth, allow three gallons or more of water. Dilute $\frac{3}{4}$ oz. of sulphuric acid and add to the water, stirring well. Then add 3 oz. Glauber Salts and stir well. The temperature should be about 150 degrees Fahrenheit. I do not use a thermometer as I can tell by the sound of the kettle when the temperature

is right. If, however, the bath is too cold, the color will not take well, especially blues.

Having prepared the bath, gather the wet cloth, already drained, in the left hand along the selvage at intervals, and drop it in, using the sticks at once, lifting the flannel up and down, spreading it out so as to distribute the color evenly. Continue this for at least five or eight minutes, until the tone grows somewhat even. Increase the heat and let the cloth boil for three quarters of an hour, stirring and lifting at intervals. A little experience is necessary to know just how much stirring must be done; for, if too even in color, a rug lacks that life and variety which come from slight differences of tone. These differences are secured in three ways: by heat; by a greater proportion of dye; and by the amount the flannel is stirred. The less it is stirred, the less uniform the color. When the color is well set there should be but little residue of dye left to color the water. If much color is left after the full time of boiling has expired, it is likely that more acid should be used. The acid absorbs water from the air after standing for weeks unless the bottle has been closely stoppered, and a little more of it must be used. Too much, however, dulls the color, particularly old rose and old pink.

I should advise a beginner to choose some simple range of colors such as dark blue and ivory; old red, ivory and black; old blue and ivory, or green and ivory. It is difficult at first for one to calculate how much cloth of each color will be required in any pattern, so I always prepare more than I expect to use, that I may not run short. Then, if materials are left over, they can be used in the next rug calling for those colors. Do not attempt to use undyed flannel for the cream or ivory tones; the result will be a harsh crude white.

In all of the following formulas each portion of the dry powder is dissolved separately in a pint of water, as before described, and the proportions called for are of the liquid dye.

OLD IVORY

Of $\frac{1}{4}$ oz. Bright Yellow take 1 teaspoonful of liquid
Of $\frac{1}{4}$ oz. Dull Red take $\frac{1}{2}$ teaspoonful of liquid.
Of 1 oz. Dark Blue take just a trace.
Of $\frac{1}{4}$ oz. Green take 1 tablespoonful of the liquid to 6 yards of cloth.

Mordants: $\frac{3}{4}$ oz. sulphuric acid and 3 oz. Glauber Salts.

Dip the flannel in, and stir quickly until it is the proper tone. This color is the only one that is not boiled the full $\frac{3}{4}$ of an hour.



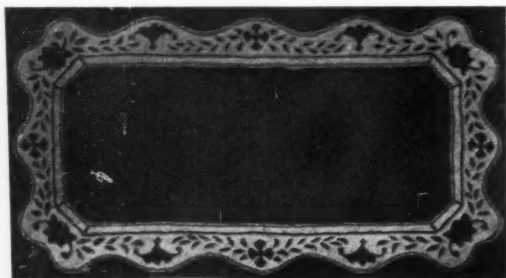
DARK BLUE

Dissolve 1 oz. Dark Blue in one pint of water, using the whole measure for 6 yds. cloth.

Mordants: 1 oz. sulphuric acid and 3 ozs. Glauber Salts. When the cloth has boiled half an hour take it out and add $\frac{1}{2}$ oz. more sulphuric acid and boil the cloth half an hour longer. Dark Blue is slow to set the color.

PERSIAN BLUE

The above formula with 4 to 6 tablespoonfuls of Green liquid added will yield a dark Persian blue.



OLD RED

Dissolve $\frac{3}{4}$ oz. Dull Red in one pint of water using the whole measureful.

Of $\frac{1}{4}$ oz. Green take $3\frac{1}{2}$ tablespoonfuls to 6 yds. of cloth. Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

OLD PINK

Of $\frac{1}{4}$ oz. Dull Red take 4 tablespoonfuls of liquid.

Of Bright Red take 2 tablespoonfuls of liquid.

Of $\frac{1}{4}$ oz. Bright Blue take 1 teaspoonful of liquid to 6 yds. cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

LIGHT OLD BLUE

Of 1 oz. Dark Blue take 3 tablespoonfuls of liquid.

Of $\frac{1}{4}$ oz. Green take 5 tablespoonfuls to 6 yds. cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

MOSS GREEN

Of $\frac{1}{4}$ oz. Bright Yellow take 16 tablespoonfuls of liquid.

Of 1 oz. Dark Blue take $4\frac{1}{2}$ tablespoonfuls of liquid.

Of $\frac{1}{4}$ oz. Green take 3 tablespoonfuls of liquid to 6 yds. of cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

BURNT ORANGE

Of $\frac{1}{4}$ oz. Bright Yellow take 12 tablespoonfuls of liquid.

Of $\frac{1}{4}$ oz. Dull Red take 6 tablespoonfuls of liquid.

Of 1 oz. Dark Blue take $1\frac{1}{4}$ oz. teaspoonfuls of liquid to 6 yds. of cloth.

Mordants: same as Old Ivory. Boil $\frac{3}{4}$ of an hour.

BLACK

Dissolve 1 oz. Black in 1 pint of water, using the whole measureful to 6 yds. of cloth.

Mordants and boiling same as in Dark Blue.

Please note that sometimes a teaspoonful is called for instead of a tablespoon as a measure. With these formulas as a basis, all sorts of variations of tone can be made by diminishing or increasing the proportion of any of the colors used.

I include a few formulas for vegetable dyeing. I

have not tried them, but they were gathered from an old housewife's collection.

GREEN

To each pound of cloth take one pound of Fustic and a quarter of a pound of alum. Soak all night in soft water enough to cover the cloth easily, to obtain a good yellow. Take out the cloth and drain it. Add to the yellow water enough Liquid Blue to obtain the required shade of green—the more, the deeper. Put the cloth in the liquid and boil about half an hour. Rinse in cold water.

A deeper and richer green may be obtained by using Tumeric instead of Fustic and proceeding in the same manner.

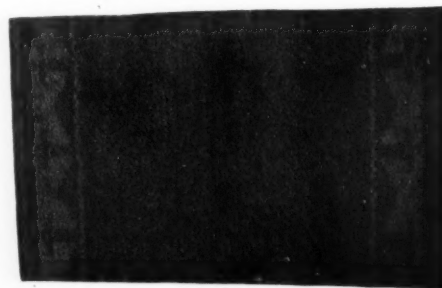
BLUE

A splendid blue (so the receipt runs) may be secured by boiling cloth in a brass or copper kettle for one hour with two and a half ounces of cream of tartar to each pound of cloth. Remove the cloth and take sufficient warm water to cover the cloth easily and color it to the desired shade with Liquid Blue. Put the whole into a copper kettle and boil a short time. Remove the cloth, rinse and dry.

AN INDIGO VAT

The making of an indigo vat is as follows: To a vat containing 20 gallons of water from $\frac{3}{4}$ of a pound to a pound of powdered indigo, mixed with a little water until it is a smooth paste, is added, and from 1 to 2 pounds of dry slaked lime, and the whole well stirred. Then, from a pound to one and three quarters of sulphate of iron, previously dissolved in a little water, is gradually poured in. The vat must be covered and stirred systematically for twenty-four hours, or until the indigo is reduced; and the liquor has a faint yellow tinge. It is then allowed to settle. The scum on the surface is removed, and the goods immersed for the duration of from one to five minutes, or more, according to the shade desired. The goods are then taken out and hung up in the air to oxidize. They are almost colorless at first, but soon turn green, then blue. After oxidation the goods are rinsed in a weak acid to remove any lime salts, then in water and finally dried in steam heat.

The urine vat is only suitable for dyeing on a small scale. It is made up of stale urine, common salt, madder and ground indigo.



MADDER RED

For every 2 pounds of cloth take 1 pound of Madder. Take enough warm water to cover the cloth and soak the Madder in a brass kettle over night. Next morning add 3 ounces of Madder compound for every pound of Madder soaked. Wring out the cloth and put it into the dye. Place over the fire and bring to a scalding heat. Keep at

this temperature for half an hour. The color will grow deeper the longer it is kept in the dye. When the color suits, rinse the cloth in cold water and dry.

ANOTHER MADDER RED

For every 2 pounds of goods take 1 pound Madder, $\frac{1}{2}$ pound alum and $\frac{1}{4}$ pound cream tartar. Dissolve the alum and cream tartar in enough soft water to cover the goods well, and heat with the goods in it for two or three hours. Throw away this liquid and rinse the kettle and put in the same amount of soft water as before, and soak the Madder all night. In the morning make a slow fire, put in the goods, increasing the heat until scalding hot. Let remain from one-half to one hour.

PINK

Two oz. powdered Cochineal and $\frac{1}{2}$ oz. cream tartar for every three pounds of goods and sufficient water to cover the cloth. Simmer for two hours, then immerse the cloth, previously wrung out in clear water. Bring to a scald. In a few minutes it will be finished. Increase or diminish the amount of Cochineal to darken or lighten the tone. Cochineal is fugitive compared with Madder.

DOVE COLOR

All shades are made by boiling in an iron vessel one teacupful of black tea with one teaspoonful of copperas and sufficient water. Dilute this until you get the right shade.

BROWN

For each pound of wool take $\frac{1}{4}$ pound of alum, 2 ozs. of cream of tartar, and boil half an hour. Soak over night $\frac{1}{2}$ pound Red Powder, $\frac{1}{4}$ pound Fustic and 2 ozs. of Logwood with sufficient water to cover the goods. Take out the goods from the mordant and boil with the dyestuff for one half hour. A tablespoonful of copperas will darken the shade.



STUDIO NOTES

The studio of the Misses Mason will open Oct. 23rd. The class in design under Miss Maud Mason will begin its term on the same date.

The studio of Mrs. Vance Phillips will open Oct. 1st. The Chautauqua class had a successful season, Miss Fanny Scammel of New York being in charge of the decorative work. Miss Nora Foster of Jersey City, a student of Arthur Dow and Marshal Fry, gave an illustrated talk on design to the ceramic students, the color drawings showed the progress made in a three years' course and was of great interest to the students.



ANSWERS TO CORRESPONDENTS.

Painting, E. A. -Charge the large flat shades with color; begin with a flower petal, spreading the brush at the outside edge and drawing lightly to the center. After a little practice one can, in one stroke, by graduating the pressure on the brush, paint an entire petal, pressing the color to the darker portions, and drawing the brush so lightly over the lighter parts that the petal will be sufficiently shaded for one fire. The same method will be followed for leaves, scrolls, etc., where shading is used. For flat, conventional work, the endeavor will be to keep an even pressure of the entire surface to be painted so that there will be little variation in depth. A good teacher is needed in learning to paint more than in any decorative work on china; written instruction is not enough.

Tinting, S. A. J.-If tube color is used, take one-third as much color as flux as much fat oil as color and flux combined; rub together thoroughly on a

ground glass palette, thin with oil of lavender until the color will flow freely from the brush without feeling sticky. Go over the surface to be tinted rapidly with a large square shader or grounding brush. Then take a wad of cotton covered with a clean piece of old soft silk and pad lightly over the entire surface, not trying to finish one spot, but repadding over the surface until the whole is a uniform and smooth tint. Several pads should be kept in readiness, as when one pad becomes charged with color a fresh one should be taken. The large camel's hair dusters are splendid for this work, but are expensive and do not last very long, the hairs coming out, a few at a time, every tinting. In this case pay little attention to them, just brushing a little to one side to be sure that they do not adhere; when the tinting is dry they will then brush off easily. If powder colors are used, rub the powder down with fat oil until of the consistency of stiff tube paint, then thin with oil of lavender and proceed as above.

Grounding, A. B.-To ground a color, cover the surface to be grounded with grounding oil laid as smoothly as possible; pad lightly with a silk pad until the surface is perfectly even and a little "tacky." Then take a lot of powder on the end of a palette knife and drop on the oily surface until covered; then take a wad of cotton and distribute it evenly, avoiding touching the cotton to the uncovered oil; brush off the superfluous color on to a paper spread under the piece. The surface should present a uniform dull surface; if any spot looks wet repeat the process until dry.

Sr. M.-Red enamels can only be obtained ready mixed. Miss Mason has a very good red enamel. Blue enamels can be made by mixing with aufsetzweis any desired blue, using not less than one-fifth enamel. Dark blue enamels also may be bought ready prepared. When directions are given to dust with two or more colors in certain proportions, as Pearl Grey three parts, lemon yellow one part, it is best to mix those two colors thoroughly on the palette with alcohol and when dry use the mixture for dusting.

Mrs. F. H. -When certain colors, like Yellow Brown, disappear in the firing, they were not used strongly enough. Two or three firings are necessary for any successful painting, in order that any colors that disappear from weakness may be replaced and weak spots strengthened.

V. S.-Wood alcohol, followed by soap and water is very satisfactory for washing brushes where turpentine is offensive in the "Class Room" read directions for substituting grain alcohol and lavender oil for turpentine in painting.

J. B.-Matt colors are grounded. They are not appropriate for painting. They are sometimes called gouache, but matt is the customary designation. See directions for grounding in the "Class Room."

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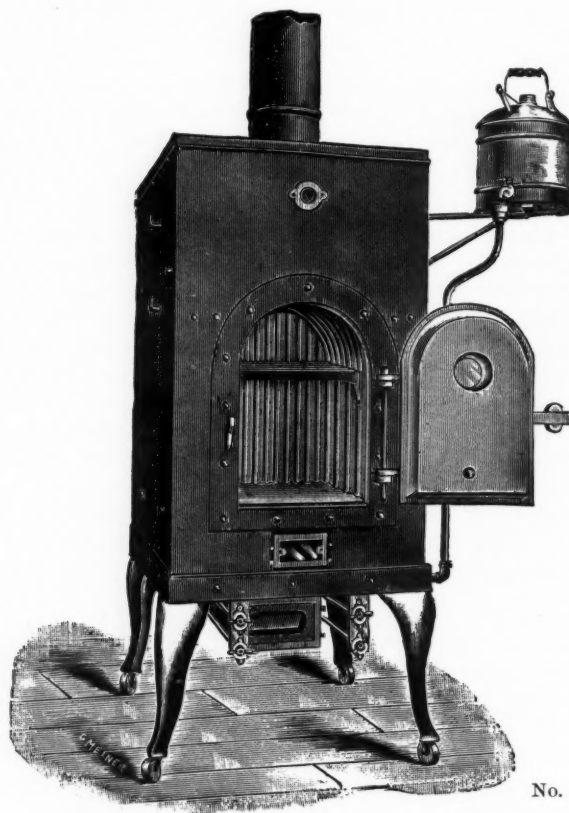
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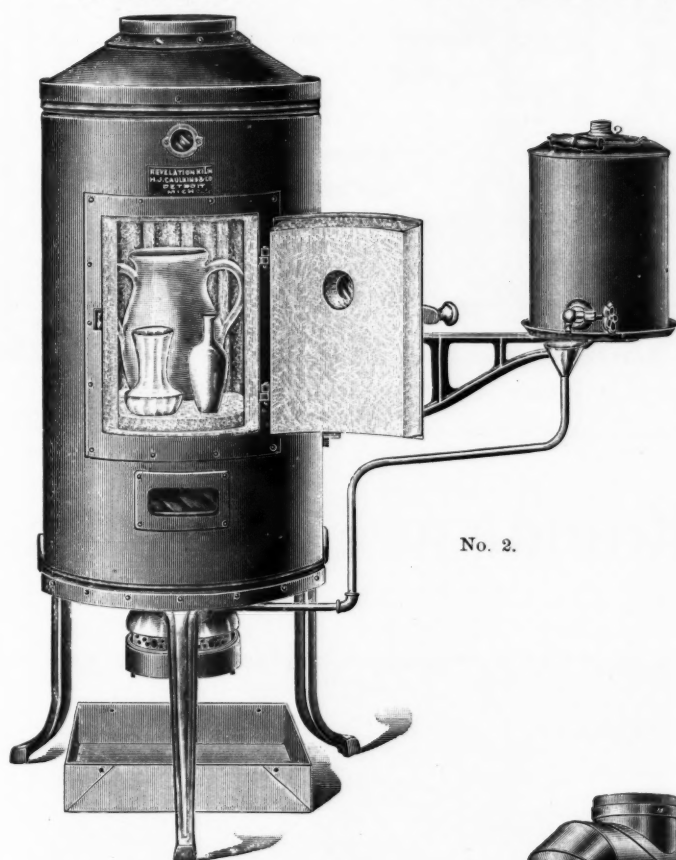
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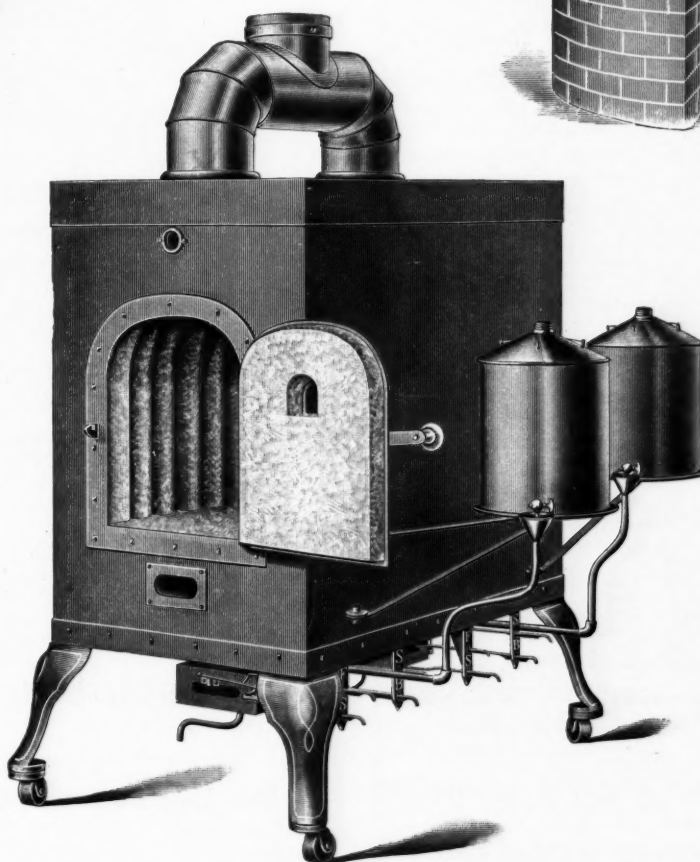
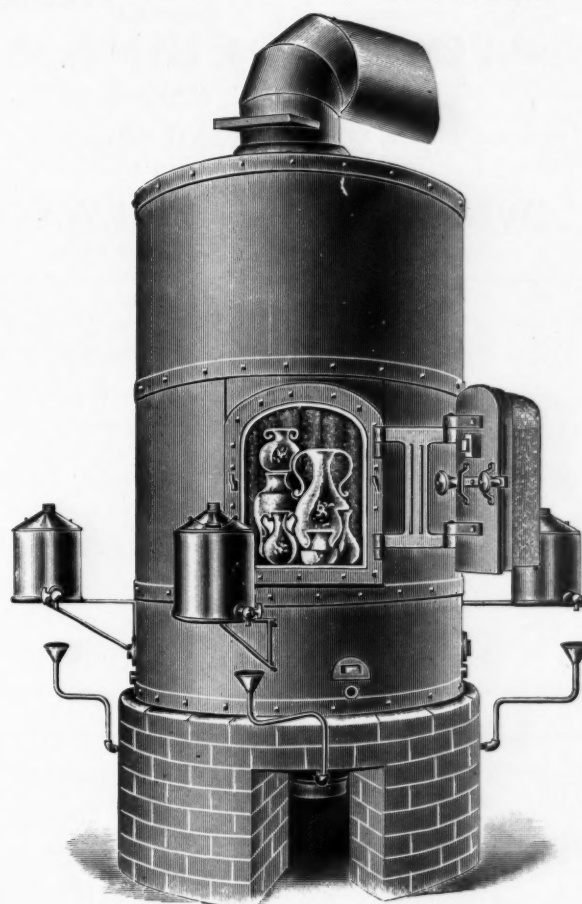
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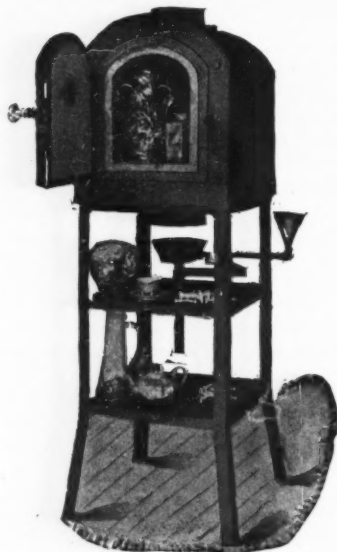
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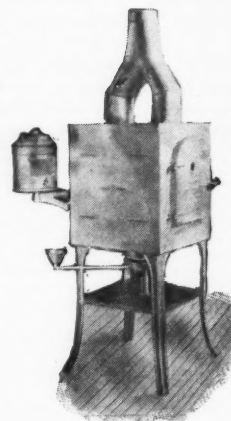
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The Craftsman

ANNIVERSARY NUMBER FOR OCTOBER

THE LIVING ROOM article, handsomely illustrated by four colored plates, will appeal convincingly to all who seek to combine free arrangement and artistic color scheme with restfulness and comfort in the home, where art becomes the handmaid of nature to delight and cheer, instead of enslaving humanity with its needless burdens and whims. The home-like architectural design and interior arrangement of THE CRAFTSMAN HOUSE Number X, Series of 1905, will easily command a first place in any scheme of modern house architecture, and the careful study given to every detail will repay the attention of the home-builder or the architect.

In the same connection the HOME TRAINING IN CABINET WORK, the seventh of the series, described Dovetailing and Wood Finishing in a plain, intelligible way from the standpoint of long experience and expert skill, with illustrations. The HOME DEPARTMENT, which has become a distinctive feature, takes up and illustrates a new topic, the Treatment of Floors, showing by a series of designs how to secure the best results, and also gives a bright and suggestive account of "How One Woman is Building Her Home."

The revival of the Spanish Patio in the restoration of the inner court yard to modern houses, is shown in an article on PATIOS OLD AND NEW, and illustrated from California examples. The MCKINLEY MEMORIALS that have been and are to be erected, are illustrated with eight pages of notable examples. THE GOSPEL OF SIMPLICITY finds a new and practical application in an article by Bertha H. Smith, illustrated from life scenes in a New York model flat. PORTRAITS OF CHILDREN, by two New York artists, Mrs. Kate Roger Nowell and Miss Florence Wyman, present four pleasing examples of pencil portraiture.

THE EVOLUTION OF A JAPANESE CARPENTER, two short Poems, and an Editorial Review of the year, complete the anniversary number, which is its own best promise for the future.

The October Anniversary number of THE CRAFTSMAN begins a new year with volume IX, and the aim has been to surpass its own high standard as an earnest of the future. The table of contents reveals, so far as titles can, a more than usual variety of interesting topics, ably and understandingly treated with a view to their practical value to the reader, while the many well-chosen illustrations will commend themselves by their interest and artistic execution. Without sacrifice of any of the general art features, this anniversary issue is an especially valuable and helpful number in the many phases of home-life it illustrates and defines.

The magazine opens with a striking portrait and biographical sketch of the venerable SAMUEL ROBERT OALTHROP, the long time Unitarian pastor, and successor, since 1868, to the late Rev. Samuel J. May's pastorate in Syracuse, N. Y. The article outlines in a readable way the helpful activities of the man, the teacher and scientist, in relation to his fellow-men, especially his personal influence as an enthusiastic pioneer instructor of the early college boat crews and cricket teams in English methods. Interesting reminiscences are told of his patriotic work as an organizer and drill master of Massachusetts Volunteers 1861-5.

The progress of CIVIC ART IN CLEVELAND, OHIO, illustrates the group plan of public buildings and parks, the mall and fountains, with a description of the general scheme from the plans of the commissioners. O. Howard Walker of Boston has an able review of the previous Architectural series, in which he discusses STYLE AND ADAPTATION IN ARCHITECTURE in a vigorous way.

MODERN CONCRETE CONSTRUCTION, in the September number, is further considered and illustrated with handsome photographic reproductions of an American's Home and surroundings in Jamaica.

A LOVER OF THE BEAUTIFUL, a story charmingly told by Harriet Joor, adds a new feature of fiction.

THE CRAFTSMAN FOR NOVEMBER

In addition to its general features THE CRAFTSMAN for November announces the following Illustrated Special Articles:

Personal Impressions of AMBASSADOR WITTE

By Isabel F. Hapgood, the well-known writer and translator of Russian authors.

THE HARDY JAPANESE

Their Education and Discipline. By Dr. Wm. Elliot Griffis, the pioneer educator in Japan.

CIVIC ART IN BALTIMORE

Illustrating its Municipal progress and Mural Art Treasures.

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